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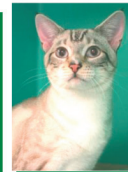
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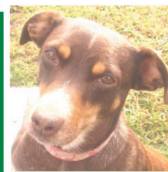
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The Cascade Theatre and the Jefferson Public Radio Performance Series present Suzanne Vega on February 19th (see Artscene p. 29 for details).



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ON THE COVER

The rugged sandstone cliffs of Shore Acres State Park, just south of Coos Bay on the Cape Arago Highway.

PHOTO: NANCY LYNNE PHOTOGRAPHY / WWW.NANCYLYNNE.COM

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Michael Altman explores some out of the way places and people as he treks, and flies, along the southern Oregon coast.



PHOTO: MICHAEL ALTMAN

German travelers picnic at Bullards Beach State Park on the southern Oregon coast.

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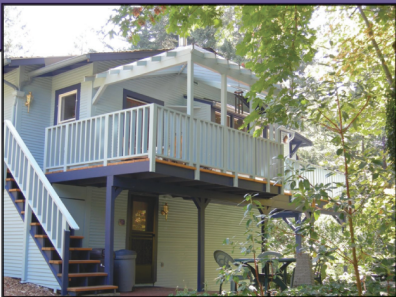
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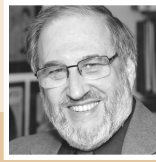
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Tuned In

Ronald Kramer

Rupert Says Free TV is Dead

The commercial television networks, and therefore most local television stations, are having a tough time. With advertising revenue in decline from the soft national economy, new competition for advertising dollars from cable TV and Internet media couldn't have come at a worse time. And audience ratings for over-the-air television have been dropping for some time, a shrinkage that further worsens the advertising income picture for both networks and local stations.

Rumors have swirled for several years that at least one of the big 4 TV networks will morph into a cable channel and abandon its local affiliated TV stations. With the nation's largest cable TV system, Comcast, having recently purchased the NBC television network, will Comcast have a vested interest in moving NBC from terrestrial TV program distribution to a purely cable TV platform? Some observers think that's exactly where they are headed and now media magnate Rupert Murdoch has come out and forecast the demise of over-the-air free television as well as the networks which have dominated it. With regard to the business side of media, Murdoch has been a savvy media player and successfully parlayed his holdings across the world. A prediction from him isn't to be taken lightly and, so, the handwriting increasingly seems to be on the wall for advertising-supported free TV.

Why should we care? After all, for many people advertising has been – at the minimum – a nuisance. But the media ground is shifting and the outcome may not be much to our liking or our nation's progress.

Local cable systems, and satellite television providers, are essentially paid distribution mechanisms. They function much like the telephone. After a brief flirtation with

content generation – when AT&T began starting radio stations and a radio network (which later became NBC) – AT&T essentially said, “We’re a technology distribution business...not programmers” and abandoned any effort to provide media content.

While the cable systems do have ownership in a few cable channels, they are – like the old AT&T – predominantly technical distribution networks with a national focus. About the only local programming that exists on a local cable system is on public access channels, a service that largely exists because of a federal regulation that mandates the existence of

some free local nonprofit channels which have had an imperceptible impact on the total media market.

Like AT&T, local cable systems have rarely engaged in developing local programming and have little incentive to do so. There's much more money to be made in relaying nationally distributed material.

So what about localism? Local news coverage is a huge component of a local television station's operating expenses in addition to being a leading factor in strengthening a station's total local advertising portfolio. But without network television programming, most local network-affiliated stations would face a nearly impossible economic equation and, without their existing local advertising revenues, their survival would be a complete impossibility. Might they switch to some type of pay-TV subscription model? Possibly, but past experiments of that type have been almost entirely unsuccessful. Moreover, they would now have to compete against far more entrenched subscription television adversaries in satellite and cable.

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Reflections from Land's End

By Michael Altman

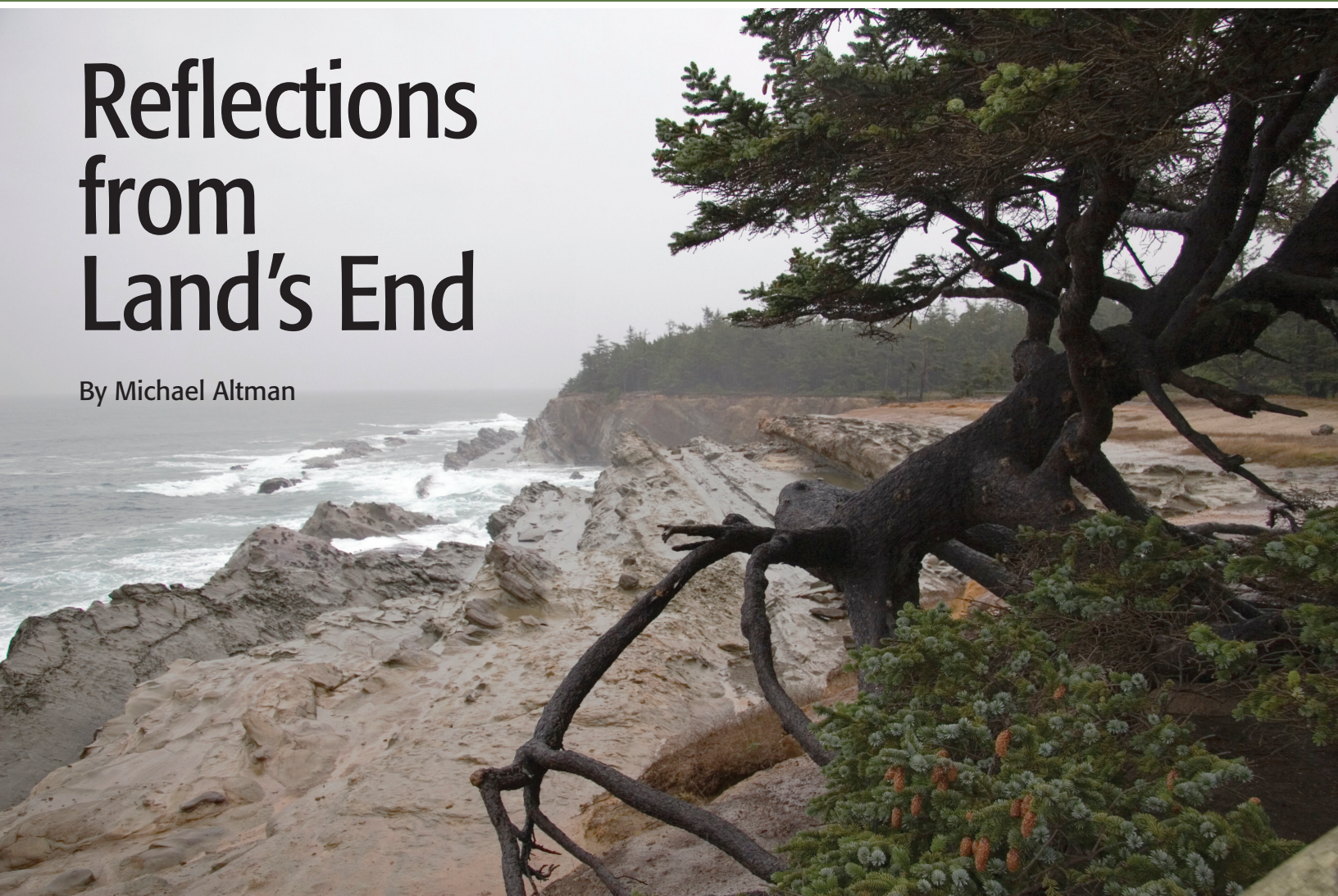


PHOTO: NANCY LYNNE PHOTOGRAPHY / WWW.NANCYLYNNE.COM

Since moving to Oregon almost a decade ago and spending my thirties here—easy come, easy go—I’ve adjusted to the differences ranging from language to landscape, plant-life to home-life, names, faces, and places.

Watching the sun go down over the Pacific ocean, tolerating inland fog (even the freezing kind) and trying to sort out berry-talk: salmon, huckle, thimble, goose—even cranberries float around parts of Oregon, and of course let us not forget one of Oregon’s newer immigrant berries, grapes.

One of the things that continues to interest me most about Oregon is its rugged and spectacular coast. As a transplanted Oregonian, I’ve made efforts to spend time there and get a feel for its terrain and biology. When I first moved here I spent part of the summer of 2001 harvesting various kinds of seaweed with James Jungwirth, an experienced and eco-conscious harvester

who markets the macroalgae. In the season’s lowest tides, we cut the seaweed and transported roughly 1,000 pounds up steep coastal bluffs to the car, then we drove the seaweed back inland to dry and sort. From that experience I got a taste of how people can make a living at the coast in unexpected ways, but it merely piqued my curiosity.

Walk the Talk

Last summer I took some time away from the Rogue Valley and spent three weeks working at Oregon Public Broadcasting (OPB) in Portland volunteering on a show called “Think Out Loud.” I planned to immerse myself in the day-to-day operations at a public radio station without the interruptions of work as a nutrition instructor and clinical herbalist. I had initially envisioned going out with reporters and helping to produce news and feature stories (as I’d

Considering that I wasn’t too far from home, I was amazed at the other-worldly feeling I had meeting folks from so many different walks of life.

done volunteering at JPR), but working on a radio talk show would be a different learning experience. I found an apartment, packed my car, and off I went.

I assisted in the production of several shows and booked guests including a health insurance industry executive turned reform advocate and an Oregon Supreme Court justice. I learned about the controversy surrounding exclusively male judges recommended for the federal bench by Senator Ron Wyden and some of the in’s and out’s of the never-ending healthcare nightmare. As with any talk radio show, there’s a



The end of the road: the scenic headland known as Cape Arago, located at the end of Cape Arago Highway about 15 miles southwest of Coos Bay.

PHOTO: MICHAEL ALTMAN

never-ending search for ideas. I presented some, and late in the second week, the executive producer accepted my suggestion for a show about people who hand-build musical instruments.

I sought out possible in-studio guests and different instrument types for the live radio show. Fortunately I came upon a list of instrument builders who had attended the NW Handmade Musical Instrument Exhibit in Portland. This is how I met Les Stansell, a guitar builder from Pistol River, on the southern Oregon coast who crafts guitars from native wood, including Port Orford Cedar and myrtle. And so, my journey to OPB, eventually led me to an equally fascinating journey to the southern Oregon coast.

Les is More

I had heard of Les Stansell through his friend, customer, and fellow flamenco gui-



Stansell builds traditional flamenco and classical guitars out of his Pistol River studio.

tarist, Grant Ruiz, who performs in our region. Though Les spoke during the show about some of the techniques and indigenous coastal woods he uses to build his classical and flamenco guitars, he also paid tribute to a more famous Les, Les Paul, the guitar legend with whom he was acquainted

and who had coincidentally died the day before the show aired, August 13th 2009.

Early in the fall, Stansell told me that a locally reared violinist would be playing at the Pistol River Friendship Hall, so I made my way to the coast to hear her, see Les's studio and then explore Coos County to the north. He and his wife Mary kindly put me up over the weekend before Thanksgiving. While visiting the Stansell home, Les walked me through some of the intricate guitar building process, pointing out that over 100 lbs of tension put demands on the bracing and interlocking components within his guitars. His finished flamenco and classical guitars are sleek, seamlessly symmetric, and highly responsive, taking advantage of the strength to weight ratio of Port Orford Cedar, a prized wood most similar to Spanish Cypress that's used for traditional Flamencos. This would turn out to be my first Spanish connection on my visit to the coast.



Ancient sea stacks stand like guards at attention all along Oregon's coast. Pictured here, a beach near Pistol River, an area known for its excellent birding and wind surfing.

PHOTO: MICHAEL ALTMAN

That same Saturday evening a Port Orford native, Hanneke Cassel played with cellist Natalie Haas and guitarist Christopher Lewis. In addition to their international performances, the trio had shows scheduled

from Eugene to Arcata, via Pistol River and Talent, Oregon. Cassel, the 1997 US Scottish fiddle champion, captivated the audience, playing beautifully and quizzing us on Scotch musical lexicon between short bursts of bow and string song. I wasn't one who had known the difference between a strathspey or a reel until that night, though I could pick out a jig.

After she covered U2's "Mothers of the Disappeared," a concert highlight for a long-time U2 fan, to my surprise I found out that I would have my own different kind of backstage pass as well. The Stansells were putting the trio up too. While we talked and drank wine, there was more playing then we all slept through a pouring rain. Music plays a large role in the lives of many coastal residents; I felt lucky to have been a part of that evening. Witnessing the skill with which Stansell crafts instruments from native woods and watching this coastal born musician play, it conjured up a feeling that I had somehow landed in a far away land; but here I was, only a few hours away from the town that I call home.

Round 'em Up

After waking to clearing skies and milder temperatures, we ate breakfast and said our goodbyes. The band and I headed

in opposite directions. I drove north along the coast, passing through Port Orford, crossing the beautiful Elk and Sixes Rivers.

While continuing towards Bandon and glancing out at cranberry bogs, I noticed a harvest in operation. Thanks to the sun's low position in the sky, the glistening cranberries appeared a ruby sea corralled by slats that kept the berries from dispersing. Having been separated from their stems by a combine-like machine, the cranberries, which are actually low growing shrubs, glowed in the dark waters.

I spoke to the bog owner, Gary Henriques, about the process and found out that—you guessed it—

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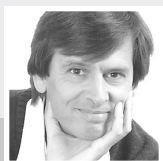
PHOTOS COURTESY: LES STANSELL / WWW.STANSELLGUITARS.COM

TOP: Les Stansell tracks down, purchases, mills, re-saws the highest quality Port Orford Oregon White Cedar. **BOTTOM:** Stansell's guitars, hewn from indigenous woods, shown here in his Pistol River Studio.



PHOTO: MICHAEL ALTMAN

Corralled and ready to go, Cranberries ready for harvest near Bandon.



Jefferson Almanac

John Darling

There's Enough. Isn't There?

A lot of indexes indicate the recession is over. The economy is sort of growing again. At the same time, many voices from the green/sustainable realm say, excuse me but if it all keeps growing, it ain't sustainable. Therefore what is good for growth is bad for the planet and our sustained survival, at least with our customary comforts.

As I scan the morning paper at Noble Coffee in Ashland, I snigger at a political cartoon, showing a limo pulling up beside a panhandler. The occupant, obviously from Wall Street or a bailed-out corporate boardroom says, "Hey, haven't you heard? The recession's over — for me!"

A few pages later, I read the classified ads, where job listings have grown lean and — the *real* barometer of the Great Recession — the long, sad foreclosure listings expand like a depressing fog.

On PBS, *Frontline* focuses a show on the Great Depression, showing how literally everyone was investing all they had in stocks, knowing they were making profit, not on anything real being done or produced, but only on faith in the increasing value of shares. This is what we did a few years ago, but with our homes — which were supposed to be the last bastion of security or "real" estate.

But hardly anyone is alive now who remembers the Depression, so we had to absorb the lesson all over again. The lesson is that "get rich quick" is one of our favorite myths; it's fun on the way up and living hell on the way down. But you only really know something if you experience it, especially the suffering part, right?

For the first time, this Christmas, I'm pretty sure I gave more gifts that I found around the house, instead of at a store or website. And after the holiday lights dim, you read in the paper the litany of restau-

rants and stores closing for good.

No one can say this wretched economy is arbitrary and unfortunate because I think it's a good dictum that "we get the economy we deserve" or at least the one we can and should live with. Our flush attitude of the last 30 years was founded on the idea that "greed is good," if you recall the entrepreneurial optimism and the decline of government regulation after the 1982 recession.

We all assume (because it's always happened) that things will get back on track and we will (and should) grow and prosper again and the individual may indulge his precious "liberty" to get rich by whatever means possible. And if that doesn't happen? Well, we weren't going to get over the Great Depression until World War II came along and *made* it happen. Now, the limits to growth imposed by the heated air above us and the limited earth (living space) and water under us are telling us we can't go back to the endless expansion of the late 20th century.

I recall doing my first stories (in 1974) with dark warnings about the price of endless growth. Scientists working for then Oregon Gov. Tom McCall, spoke esoteric theories about how oil would run out in 35 years (which is right now) and we would have to adopt what they called a "steady state" economy. Geez, they were right.

Bumper stickers and t-shirts have a way of saying it. One notes "There's Enough." Another says "It's Simple." Makes you think. They're saying, hey, you've got what you need already. It's time, as another bumper sticker reads, to live more simply that others may simply live. "Others" means, not just other people, but all the other living creatures who die for our SUVs.

Gradually, a lot of people are making a lot of little changes in their lives — putting in compact fluorescent lights, using cloth


market bags, trading embarrassingly huge vehicles for little ones, buying local produce, car pooling. It's quite impressive; never seen anything like it. It kind of resembles the personal changes in consciousness of past decades, where people, seemingly of their own free will, began moving in droves away from smoking, racism, sexism, high cholesterol diets, domestic violence — and we start recycling, a huge shift.

Of course, all these sustainability shifts amount to very little against one day's belching of carbons and toxins from the tailpipes, chimneys and jet exhausts of the rest of the nation and world. But they're a start. They're the trim tab on the rudder of the Titanic, turning it ever so slightly away from the iceberg — and another piece of the new ethos is how much of this change, in the past decade or two, is being envisioned and carried out by women.

I've always felt it would be women who'd save the world and start doing the right things that make it possible, not just for us humans to live here, but for all life to live here in an integrated, sustainable, even magical way, like in James Cameron's amazing movie "Avatar." Women are the ones packing the workshops and seminars and building the action networks for change of both consciousness and planet — and they *should* be the ones. They get it on a cellular level. They're the ones who generate and preserve life, as well as community. It's their time.

John Darling is an Ashland writer.

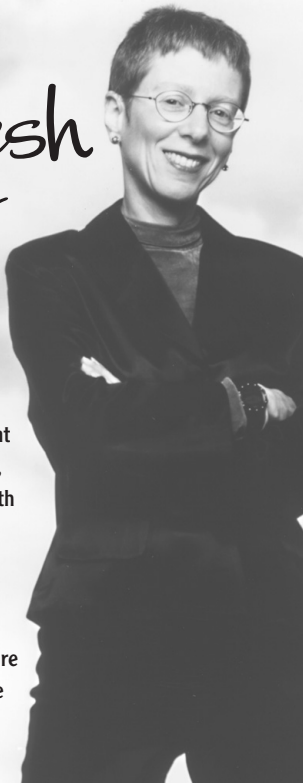
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Theater and the Arts

Molly Tinsley

Literature at the Grass Roots

In 1991, George Byron Wright stepped down as CEO of the American Lung Association, Portland, and started a consulting company to advise nonprofit organizations. He also revived a long-held intention of becoming a novelist. What makes this second part of Wright's mid-life shift so unusual are the perseverance and professionalism with which he's pursued publishing success. In fact his story whispers an upbeat prognosis for the future of books in general.

Wright's desire to tackle the novel was no ingenuous dream of a literary novice. His inner writer grew out of a boyhood fascination with telling stories, and as a young man, he ran his own Portland bookstore for four years, named after Edgar Allen Poe, because "every novel is a mystery in some sense." As a consultant, he founded C3 Publications in order to make his technical expertise more widely available in books like *The Not-For-Profit CEO: A Survivor's Manual*. Thus he wasn't about to give up on the novel when he began to send his work to literary agents or over the transom to publishers directly, and met with long, frustrating silences, tentative nibbles, and ultimately no takers.

Attending the 2003 Willamette Writers' Conference, he met Dennis Stovall, a professor at Portland State University. Stovall directs the student-run Ooligan Press, centerpiece of the school's unique master's degree in publishing. By that time, Wright had decided to publish his first novel, *Baker City 1948*, through C3 Publications. He already had a professional editor in the wings, but was invited to give the PSU editing students a first crack at the manuscript. As it turned out, he learned so much from their critical feedback that he has made PSU editing classes an integral phase of his production process in the three novels that have followed.

Though Wright's path to publication has been non-mainstream, that doesn't reflect on the quality of his work but rather on a priority shift in the industry from literary values to business models. In her essay "The Long Good-bye," veteran editor and grande dame of trade publishing, Elizabeth Sifton, recalls the influx in the eighties of the "clueless MBA's" who "had no confidence in books per se and knew nothing about writers or readers." They hoped to boost profit margins by publishing "book-like objects," often team-written documents allegedly representing the point of view of some celebrity. "These flashy items dominate shelf space, ad budgets, and public attention; they leave nowhere near enough air, space, or money" to support good literature. (*The Nation*, June 8, 2009)

Thus with their homespun settings peopled by gritty small-timers, George Byron Wright's four novels might not look like potential jack-pots to a blindered marketing director in New York City. The fact remains: they are an immense pleasure to read. Vividly written, their plots are firmly propelled by the conflicting needs of dimensional characters, whose distinct voices and viewpoints engage, enrage, and amuse.

Wright's first three books, his "Oregon Trio," ground their action in towns of Wright's youth, enlisting local disasters that truly occurred to set events in motion. In *Baker City 1948*, it's a brutal murder; in *Tillamook 1952*, a record-breaking forest fire; in *Roseburg 1959*, the accidental detonation of a truckload of explosives that cratered the town.

In the Roseburg book, the explosion causes a parallel upheaval in the life of Ross Bagby, an accountant who has married into a family of wealthy timber barons. His polite endurance of their disrespect is pushed to breaking by the chain of events unleashed by the catastrophe. The self-

righteous clan harbors its share of less-than-righteous members, and their obsession with secrecy and creative financial instruments emerges like smaller-scale images of the greed and lack of accountability that infect our national experience today.

In the recently published *Driving to Vernonia*, geography again mirrors destiny, but this time the disaster has erupted in the life of one man, Edmund Kirby-Smith. His company fires him; his wife visits her sister in Seattle and like “the bowling ball that never returned,” doesn’t come home. When he talks to her on the phone, it feels like “a telemarketing call for cracked windshields.” He’s reduced to a shoddy rented apartment where his only friend is the derelict Felix, with whom he shares long periods of mutually supportive silence. “The sounds around us rise up: a truck gearing up off somewhere, a door slamming, the damn crows sitting up in the fir trees cawing at one another. A lawn mower coughs then . . . begins its drone, smoothing out into a rhythmic hem and haw.”

In the midst of the entropy, the seed of a mystery sprouts and begins to grow. Where is the man who mentored Edmund as a young man? Can he be found? Will he have redemptive wisdom to offer Edmund now? As Edmund closes in on this missing person, it seems the quest itself is enough to rehabilitate his sense of self and zest for life. This is not to say the final scenes don’t pay off enormously, but I don’t want to give them away.

Thus *Vernonia* suggests that it’s the journey as much as the arrival that sustains vitality. This lesson applies to the creating of novels as well. As distinctive regional writers like George Byron Wright fight to make their voices heard, as they work with small, independent presses like C3 Publications and Ooligan Press, and engage with independent bookstores in mutual support, vibrant, original literature will be kept alive outside the big box of a moribund industry driven by generic bestsellers.

Wright’s novels are nationally distributed and thus available through any bookstore. Or visit his website, www.c3publications.com.

Playwright Molly Tinsley taught literature at the Naval Academy for twenty years. Her latest book, *Satan’s Chamber* (Fuze Publishing) is a spy thriller featuring a female protagonist.

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“The universe breathes; it comes together and expands, comes together and expands. It’s a living thing. Something is keeping it all intact. And breath is coming to you, courtesy of that.” — Prem Rawat

Tuned In *From p. 5*

It’s almost impossible for me to see a viable alternative for local news coverage other than on local television (and radio) stations. But the media world is moving at cross-purposes to that type of structure.

While the Federal Communications Commission (FCC) is forbidden, by law, from censoring or interfering with the programming of local over-the-air radio or television stations, it can – and has – identified broad national goals which it believed should be reflected in those stations’ programming. For example, there was a time when a local radio or television station couldn’t get an FCC license without engaging in local news programming. It was the FCC’s relaxation of that approach that flooded the airwaves with stations which, freed of that expense, could compete for advertising revenue and audience to the economic detriment of local stations that did. That is the model under which local television stations offering news now face.

While the FCC has abjured any programming “goals” for satellite or cable television, the Commission needs to rethink that approach. Local commercial radio is already devoid of local news – largely because the FCC ignored its importance (perhaps thinking that local television would fill the gap). Local television is increasingly challenged to offer news and, if Rupert Murdoch is right, before too long won’t exist.

Local news is vitally important to our national fabric. Public radio is increasingly the only place one can find it – even though public radio’s current economic model doesn’t adequately support it. If the national vision for local news is that public radio

should be the primary provider of such service, and the commercial broadcast industry abandons it because unwise federal regulatory approaches made it economically impractical, one plan would be to utilize a small tax on satellite and cable television systems to support local public radio news efforts. Another would be to mandate some type of local news programming by local cable television systems.

But, one way or another, with daily newspapers shrinking in their traditional role as local news providers, the nation can’t afford the death of local television news without creating a viable alternative.

Ronald Kramer, Executive Director

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Inside the Box

Scott Dewing

Finding Geo

I met Rubicon Woolly (not his real name) on Navarre Beach in Florida where colorful houses blue, green, orange, pink, sit 10 feet off the ground held up in the air on pillars in hopes of saving them from the possibility of a hurricane-ravaged, invading sea.

Rubicon Woolly was retired Air Force. He wore an Air Force sweatshirt and an Alaskan Brewing Company hat. His wife stood by patiently as he felt the underside of the wooden railing on the stairs that went up and over a small dune and out onto the beach where seagulls scavenged for food and children hunted for sand dollars buried in the sand.

He looked a bit suspicious feeling the railing like that and bending down like he was attempting some sort of amateur yoga position to peer underneath the railing.

"What are you looking for?" my brother-in-law Tommy asked as he came down the stairs.

"This," Rubicon Woolly said, presenting a small blue pill bottle.

"You ever hear of 'geocaching'?" asked Rubicon Woolly, which was his online name in the geocaching world.

"Geo what?" Tommy said.

"Geocaching," said Rubicon Woolly who loved to talk. He gave us a 10 minute explanation about "geocaching".

Geocaching is a worldwide, high-tech game of hide and seek. A geocacher can place a geocache treasure anywhere in the world, pinpoint its location using the Global Positioning System (GPS) and then share the geocaches existence and location online. Anyone with a GPS unit can then try to locate the geocache.

Rubicon Woolly had a hand-held Garmin GPS device that was hung around his neck and swung to-and-fro there like a

piece of high-tech bling.

He opened the pill bottle and looked inside.

"What's in there?" I asked.

"Only geocacher's can look," he said.

I couldn't tell if he was serious or just joking. He didn't hand me the bottle

though. He stuffed an Alaskan Amber Brewing Co. sticker into it, screwed the lid closed and reunited it with the other strip of Velcro underneath the railing where it would remain until another geocacher came along.

Currently there are 965,889 geocaches around the world, ac-

cording to geocaching.com Geocaches are located in more than 100 countries and on all seven continents, including Antarctica.

"Some are even underwater," explained Rubicon Woolly. "Other's are at the base of cliffs that you need to repel down to get too. I don't go after any of those extreme caches. You need the right gear and training for those."

Geocaching is similar to "letterboxing", a practice that predates geocaching, dating back to 1854 in Dartmoor, England where hikers left letters or cards inside a box along the trail. The next hiker who happened upon the box was supposed to collect and mail the letters, thus creating the name letterboxing. Letterboxing evolved into a game in which clues were left in one letterbox that helped a seeker find another letterbox located somewhere else.

Geocaching was created shortly after the removal of "selective availability" from GPS on May 1, 2000, which resulted in approved accuracy. The first documented placement of a GPS-located cache took place on May 3, 2000 by Dave Ulmer of Beavercreek, Oregon who wanted to test

Geocaching is similar to "letterboxing", a practice that predates geocaching by 156 years, dating back to 1854 in Dartmoor, England where hikers left letters or cards inside a box along the trail

just how accurate GPS was since the removal of selective availability. Ulmer created a cache and posted the coordinates of its location on a Usenet newsgroup. This first “geocache” was a partially buried plastic bucket that contained software, videos, books, food, money, and a slingshot. By May 6, 2000 it had been found twice.

This activity of locating geocaches was originally referred to as “gpsstashing”. Following some online newsgroup discussions, however, it was suggested that “stash” could have negative connotations, and that the term “geocaching” should be used instead.

Rubicon Woolly explained that there were all different types of geocaches. There was your “Multi-cache,” which included multiple locations that included clues to the final coordinates. “Puzzle caches” require the solving of a puzzle or riddle at one location to get the coordinates to the next location. “Virtual caches” don’t have any stashed containers; rather, they’re landmarks or signs.

“I like ‘Night caches’ best,” said Rubicon Woolly. “They’re a lot of fun. You can only see the cache at night. This one cache I located was a pair of eyes on painted on a tree that could only be seen at night when you shined a flashlight on the tree.”

His wife disagreed. “I don’t like running around in the woods at night with just a flashlight,” she said. “Scared me half to death.”

Rubicon Woolly was tapping on the screen of his hand-held GPS device.

“Next cache isn’t too far from here,” he said. “But we have to get going if we’re going to make it by nightfall.”

We said our goodbyes and Rubicon Woolly and his wife climbed into their Jeep Cherokee and headed off down the beach road to locate the next geocache that would become part of their journey.

Scott Dewing is a technologist, teacher, and writer. He lives with his family on a low-tech farm in the State of Jefferson. Archives of his columns and other postings can be found on his blog at: blog.insidethebox.org

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FROM NATIONAL PUBLIC RADIO



Recordings

Eric Alan

Transition and Transformation

Nearly seventeen years ago, I tucked a power cord in my belt loop and climbed the roof of the Lithia Park bandshell to plug in the PA system for an Ashland City Band Concert. It was my first official act for JPR, done as a volunteer in an era when those concerts were regularly broadcast on these airwaves. I volunteered as a way to find my place in my new community, with no thought that it would lead to a career. One thing led to another, however, and after two years as a volunteer, doing everything from producing the food show *The Questing Feast* to becoming a substitute host

on *The Folk Show* and writing a few articles for *The Jefferson Monthly*, I landed my first paying JPR gig as local *Morning Edition* host and morning newscaster. Soon I also became editor of *The Jefferson Monthly* and its main feature writer. In 1997 I transitioned away from the morning news to host and evolve *Open Air* and JPR's music director position. There I have remained until this moment, having found a calling with depth and joy.

Recordings have been at the center of my life in that time: I've received more than 50,000 CDs, entered around 17,000 of them into the JPR library, and daily found ways to weave the best of them together on the airwaves. *Open Air*, with its creative vibrancy and freedom, has given me a context like few others existent in radio. As a passionate fan of both music and baseball, many times I've recalled the words of the legendary Joel Dorn, who said that being staff producer at Atlantic Records during the label's jazz heyday "was like pitching for the '55 Dodgers" (the only World Championship team Brooklyn produced). In hosting *Open Air* and being JPR's music director during this

era, I have felt similarly blessed. I feel I've had one of the best positions in one of the best public radio operations in existence, driven in large part by the audience that has supported it: you.

But '55 went on to '56, Atlantic Records and jazz became a hollow shell, Joel Dorn went to rest, and my own life is changing too. By the time you read this, I will be packing my bags, leaving my position on *Open Air* by February 1. I will be moving north to Cottage Grove to be closer to my mother and my partner Bev, and to pursue my next creative projects full-time. My

next book, *Grace and Tranquility*, will be released by June, along with a spin-off CD merging my lyrics with the music of the band Gypsy Soul. I will be a lead content provider on a web-based project merging authors, musicians and others focused on service and spirit. I will be leaping off for adventures and challenges unknown. It is simply the path, calling me.

To say that I will miss my role at JPR is to understate the matter seriously. To say that I will miss this community is even more of an understatement—though I will keep a part-time presence here indefinitely. I cannot thank you enough for allowing me into your homes, workplaces and cars via the radio dial for these past seventeen years. It has been a blessing beyond belief, a central part of my identity. The memories are indelible.

Eric Alan may be reached at eric@wildgrace.org.

By the time you read this, I will be packing my bags, leaving my position on *Open Air* by February 1.



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these berries were headed for Ocean Spray. Though I'd never seen cranberries harvested, the site of bobbing berries took me back to John McPhee's book, *The Pine Barrens*, which delved into life in one of the earlier cranberry bog-lands, southeastern New Jersey. Cranberries, named "craneberries" by early European settlers for their resemblance to cranes, are actually not native to Oregon or the west coast of North America. However, from what I could gather from my travels through these parts, cranberries have clearly carved out a niche.

Before getting back on the road, I asked Henriques about tasting a few berries and was advised against it. However, he fished out a sack of them which ultimately made fine cranberry sauce for my Thanksgiving feast once I rinsed them and separated leaves and stems—a task we're spared buying in markets.

Henriques' kind gesture was appreciated, and the story of my visit with the bog-owner brought a new dimension to conversation at our holiday table.

Seeing Red

Continuing north, I seemed to cross paths with various other ruby colored gems along the coast. I passed Bandon Marsh National Wildlife Refuge and then crossed the lower Coquille River, entering Bullards Beach State Park. There I spotted a beautifully appointed (and clearly repainted) vintage Volkswagen bus. The owners were sitting down to lunch on locally caught salmon. Traveling with their son Luca, Ane and Andres Tempelmann were making their way to California stopping briefly to wonder at the intriguing beauty of our Oregon coast. The young German travelers, sporting the iconic functional vehicle, even had their toothbrushes meticulously hanging behind the passenger seat's headrest.

Reluctantly refusing their offer to stay for lunch, I got back on the road. Considering that I wasn't too far from home, I was amazed at the other-worldly feeling I had meeting folks from so many different walks of life. That fleeting interlude with the German family cast a lovely hue on my adventure.

I was scheduled to visit the Coast Guard Air Station in North Bend the following day



PHOTO: MICHAEL ALTMAN

Cape Arago boasts amazing views as well as superior tidepools where you can visit intertidal plants and animals.

for a ride along on a training flight. I had time to kill before checking into a motel for the night.

From Coos Bay I headed southwest, through Charleston, a town known for its crabbing and clamming, and visited the rugged coast near Cape Arago. Before arriving at the rocky and churning scenic endpoint, I passed a tranquil clam shaped cove, Sunset Beach. Immediately I was reminded of La Playa de la Concha in San Sebastian, Spain, a beach made famous in Hemingway's *The Sun Also Rises*. Although undeveloped and a fraction of the size, Sunset Beach simply blew me away.

Flying High

I thought of the talented, exacting and dedicated people that had led me to this place, from those at Jefferson Public Radio and OPB to Les, Hanneke, and Lt. Gregory Mouritsen, the public affairs officer for the Air Station. I shook off the butterflies I'd had all day about going vertical the following morning in a French-designed Aerospatiale HH 65 Dolphin short-range recovery air-sea rescue helicopter, the flying work-



PHOTO: MICHAEL ALTMAN

The French-designed Aerospatiale HH 65 Dolphin short-range recovery air-sea rescue helicopter, located at the USCG Air Station in North Bend.

horse of the USCG. I was thinking it should be called "Pegasus," but naturally its role is mostly maritime, so "Dolphin" (or Dauphin) it is.

I had once seen an English-built Harrier "jump jet" take off vertically, then thrust forward over the Hudson River, one of the loudest, most amazing things I'd ever witnessed. Enabling a 7-ton fighter to outdo gravity requires an enormous amount of lift, and that's without munitions—which can add another 9,000 lbs—no small reason why the Pentagon is among the world's biggest

consumers of fossil fuels. Another ear-splitting sound I experienced was listening to a helicopter's fuel control at Erickson Air-Crane in Central Point, Oregon while volunteer reporting for JPR. Until now, seeing the construction of an Air-Crane was the closest I'd been to a helicopter.

I had no idea what to expect flying in a chopper. I imagined great views, lots of noise, and a fair amount of turbulence, enough to make me seek out a, umm, "barf bag." I felt a little more at ease when one of the officers in maintenance control—who mentioned that he listens to Jefferson Public Radio from North Bend—kindly offered me one.

I was disappointed by neither the noise nor the views. In addition to the bag, I was given a pair of foamy squeeze-fit earplugs by the rescue swimmer, Aviation Survival Technician (AST) Rich Chambers, who geared me up with a flight suit and helmet. For the record, I ate nothing before the flight, though I did drink coffee, without which I probably *would* have felt sick.

As Chambers escorted me to the whirlybird, its main rotor was spinning, and naturally I ducked. While approaching, I caught a glimpse of the windsock, which was thankfully half limp. I took a deep breath and crawled on board. The pilot and co-pilot were up front. The flight mechanic, Jimmy "Hock" Hockenberry was to my right. Among other things, he operates the hoist that Chambers, who sat in back, and whoever he happens to rescue, depend on.

It was a perfect morning. Minimal wind, clear skies, and big windows framed amazing views of land's end I'd seen from sea level the day before. We flew past North Bend's McCullough Memorial Bridge and Coos Bar—the jetties at the ocean outlet of the Coos Bay and River—then headed north. In the past I'd driven by the Oregon Dunes National Recreation Area but never got a perspective of its breadth from Highway 101 to the Pacific until flying above.

Earphones and microphones were hooked up to our helmets allowing communication within the rotorcraft, however I had a tough time discerning whether the pilot or co-pilot was speaking to me, since they were looking forward. The volume was turned up to overcome flight noise, so I was

grateful for the earplugs. We circled Winchester Bay, and I told the crew I had an appointment to meet the owner of Umpqua Aquaculture once back on the ground. The oyster company's beds lay where two southern jetties meet at the Umpqua's mouth, with its processing facility, store, and offices at Winchester Bay.

The crew conveniently pointed out the building I'd be driving to an hour later. From the Umpqua Bar, we turned around, headed south and flew by Cape Arago. There was "la concha," Sunset Beach. They mentioned that Brad Pitt's mother was rumored to have a home on the bluffs not far north of Bandon Dunes Golf Resort, and pointed to a spot where they did some cliff rescue training thereabouts. From the bird's eye view of Face Rock and other rock "stacks" by Bandon, we circled west and again headed north. Then they performed a training maneuver that I barely noticed.

Any thoughts of nausea had long since passed. I was busy photographing like some mad paparazzo. Warm in my suit, Hockenberry opened a few air vents for me. We flew briefly inland where the crew pointed out waterfalls in what Mouritsen later told me was probably Gold and Silver Falls State Park near the Elliot State Forest. While I listened to hunting stories and about the crew's comrades at Air Station Kodiak, Alaska, I thought I'd like to continue our journey north to Astoria, the location of Oregon's other USCG Air Station, and see more of the coast and a Sikorsky Jayhawk or two.

Back on the ground I took a few pictures on the tarmac and in the hangar and did a double-take when I saw hockey equipment sitting in the corner. Chambers told me they play hockey in the immaculately clean hangar. Actually, there's no shortage of recreation in their area: kayaking, hunting, golf, fishing, surfing—even riding horses on the beach or driving dune buggies were possibilities.

Laying Low

Next to bay and ocean kayaking, however, I'd prefer to eat oysters. I didn't expect to be in the sky close to an hour, so I called the owner of Umpqua Aquaculture, Cindy

Simmons, and told her I was running late. I'd eaten some trail mix or other such road grub on the way up while my mind remained fixated on oyster brunch.

Cindy and I met at the processing facility where she showed me tanks in which they raise the larvae and explained some of the process. Once the staff was back from lunch, I watched them separate the oysters from the lines and each other with an air hammer, and Cindy shucked me some to eat (with her wedding ring on).

Umpqua Triangle oysters grow in a mix of 80% seawater and 20% freshwater at the brackish mouth of the Umpqua, and due to being cultivated on lines are not exposed to bottom sediments that can change the flavor and texture. The oysters I tasted were clean and crisp and tasted of the sea. They'd been neither taken from the shell nor fresh water rinsed. I bought another half dozen to eat there and a sizable container to share that night with friends.

As I looked out at the wetlands near Winchester Bay, I further considered the various challenges of employment and holding onto a coastal way of life. Fishing and logging aren't what they used to be to the coastal economy, and tourism has its seasonal and economic vagaries. Though Stansell finds joy in building guitars, he also maintains a small-scale timber operation, selling mostly Port Orford Cedar. Others in agriculture and aquaculture, to a great extent, are also at the hands of an often unpredictable and clearly changing environment. The coast can be harsh and unforgiving, inspiring wonderment and imagination.

I took that thought back on the road—it was time to go home.

Michael Altman is a nutrition consultant and instructor at Southern Oregon University and College of the Siskiyous. Currently a landlubber living in Ashland, he often longs for the ocean's song.

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Nature Notes

Frank Lang

Wood Ducks

How much wood could a wood duck duck if a wood duck could duck wood? Wait a minute. *Nature Notes* has that all wrong. It's woodchucks chucking not wood ducks ducking. But never mind, we are going to talk about Wood Ducks anyway. Male Wood Ducks in breeding plumage are the handsomest of our native ducks. Drakes have heads, crests, and wing coverts of iridescent greens, blues, and purples. Chin, cheek stripes, and belly are white. Black and white edges the yellow flanks. Beaks are red, white, and black. Eyes a startling red. Once seen, not soon forgotten. Hens are cute, dowdy brown, but cute, with a distinctive white eye-ring and a crest. Bellies are white, wing coverts purplish-blue iridescent. Again, once seen, not soon forgotten.

Why are they called Wood Ducks? Because they inhabit woody places, especially woods associated with water: swamps, riparian zones along rivers and streams, marshes, sloughs, and lakes. They nest in tree cavities. They are able to squeeze their slender bodies into abandoned Pileated Woodpecker cavities for nesting if nothing larger is available. They do not excavate the holes themselves, but prefer pre-made cavities. This might explain why they willingly accept human-made nesting boxes so readily.

You frequently see large nest boxes with a big hole on trees in parks and public lands near water. One study, of 375 nests, found the highest nest some 56 feet above the ground, with the average about 20 feet. After mating, Momma duck finds a suitable cavity, lines the nest with down plucked from her breast, and lays her eggs. Incubation averages about 30 days. Wood Ducks do two broods a season. Momma leaves the nest twice during the day, in the morning and at early evening. These "recesses" as ornithologists call them, last an hour and a half to two hours. When the eggs start to hatch the hen begins to vocalize with the maternal call. The duck-

lings will be familiar with sound of momma's voice once out of the shell, dried out, fluffy with down, and ready to ramble. Within 24 hours, they leave the nest.

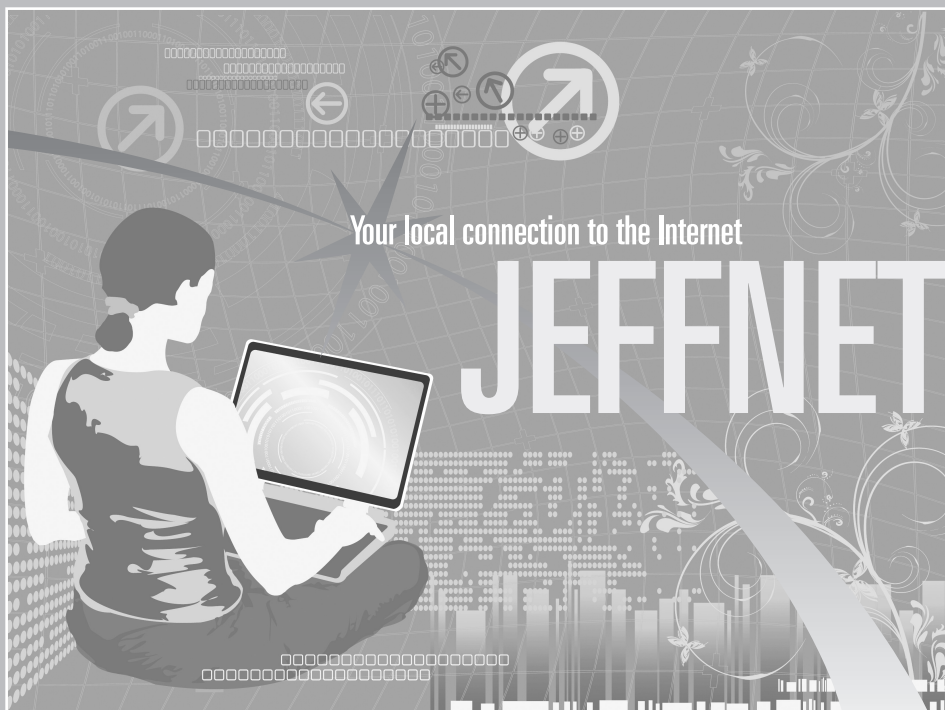
In the morning, after the hatching, Momma checks to make sure the coast is clear of predators or harmful conditions. If not, it is back in the nest till conditions are right. She flies to the ground then gives the maternal, *kuk, kuk, kuk*. The ducklings, conditioned to her call, crawl to the opening and launch themselves into space and fall, flightless to the ground without her help. They usually land uninjured then they hustle to her side. The record free fall is 291 feet with no injuries. I wonder if they ever trusted Mom again.

Life as a Wood Duckling is hazardous. Survival rate is about 50% or a little less. Most get turned into some other kind of protein in the first 2 weeks. Squirrels and raccoons are omelet lovers. Raccoons also enjoy raw duck breast. Babies are also at risk from bullfrogs and large fish. Fledglings and adults need to watch out for Great Horned owls.

The Upper Duck Pond at Lithia Park in Ashland is a good place to see Wood Ducks, up close. Don't confuse them with the even more spectacular Mandarin duck I saw there a week or so ago or the Mallards and their hybrid bastard offspring.

By the playground in Lithia Park is a tall California black oak in an almost sinful lower trunk and root embrace with an equally tall incense cedar. A Screech Owl is known to inhabit the hole at the end of the forked oak trunk. Someone told me that they also saw a female Wood Duck in the hole with the owl. *Nature Notes* wonders if there will be hybrids stranger than the Mallard clan.

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University.



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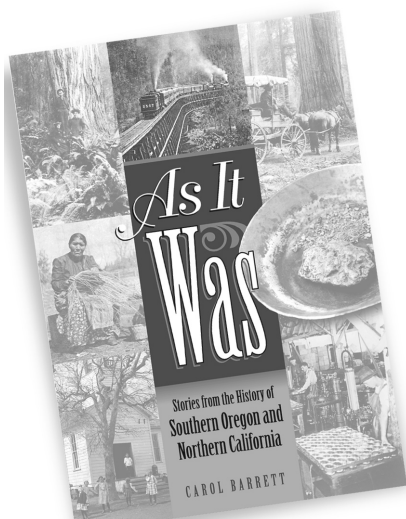
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As It Was

Stories from the State of Jefferson

St. Patrick's Church at Allen Gulch

by Craig Stillwell

On March 17, 1864, a small church near the mining community at Allen Gulch was dedicated. St. Patrick's Church became the first Catholic church in Josephine County, Oregon.

Allen Gulch was located southeast of Waldo, in the mining region known as "Sailors Diggings," southwest of present-day Grants Pass. The discovery of gold in the early 1850s saw a great influx of miners to the area, many of whom were Irish-born. In his efforts to build a Catholic church in Jacksonville, Father James Croke collected \$400 in cash from among the nearly 70 Allen Gulch miners in just two days in 1858.

Eight years later, Father Crokes' successor in Jacksonville, Father Blanchet arrived in Allen Gulch to dedicate the new Catholic cemetery located on a flat on the nearby hill. He discovered that the miners had raised funds and built a small church next to the cemetery grounds. He therefore also dedicated the church in the name of St. Patrick. On top of the church was a large wooden cross made of long-lasting camphorwood brought from Hawaii.

Although the original church and wooden grave markers are gone, the cemetery has been carefully maintained by a succession of caretakers to the present day.

Source: Zick, Ed. "The Catholic Cemetery at Allen Gulch," *Daily Courier*, Nov. 6, 2006, p. 5B.

Abigail Duniway and the Vote

by Nancy J. Bringhurst

In 1852, eighteen-year-old Abigail Jane Scott left Illinois and crossed the plains with her family to settle in Oregon. She married Benjamin Duniway a year later. After her husband was severely injured, she supported her family by teaching and running a millinery in Albany, Oregon. In 1871, they

moved to Portland, where she began publishing *The New Northwest*.

In 1859, her novel *Captain Gray's Company, or Crossing the Plains and Living in Oregon*, based on her own journal, was the first novel to be commercially published in Oregon.

Duniway is best known for her courageous crusade for the emancipation of women. "Women," she said, "do not want to rule over men, as they might imagine, but were asking only for their individual rights and liberties." On a visit to Jacksonville, Oregon in 1879, she had eggs thrown at her and was burned in effigy. Nevertheless, she persisted in her cause.

In 1912, Oregon became the 7th state in the union to pass a suffrage amendment. When Duniway was the first to register and to cast her vote, Governor Oswald West credited her for having done more than anyone to obtain the vote for women.

How pleased Duniway would be today, knowing women now can run for the presidency.

Sources: *Table Rock Sentinel*, November/December 1990; Guardino III, M. Constance, and Rev. Marilyn A. Riedel. *Sovereigns of Themselves: A Liberating History of Oregon and Its Coast, Volume II*, Abridged Online Edition, January 2006, <http://ftp.wi.net/~census/lesson35.html>.

As It Was is a co-production of Jefferson Public Radio and the Southern Oregon Historical Society. The series' script editor and coordinator is Kernan Turner, whose maternal grandmother arrived in Ashland in 1861 via the Applegate Trail. *As It Was* airs Monday through Friday on JPR's *Classics & News* service at 9:30am and 1:00pm; on the *News & Information* service at 9:57am following the *Jefferson Exchange*.

Work in a Coffin Factory

The wages were low
I didn't work there long

Between jobs
as a construction laborer

My union was out on strike
so rather than scab

I scoured the want ads:
the job was only one of two

I ever found in the paper

Each morning I came in
after the free roaming Dobermans

were put back in their kennels
and swept up their leavings

Mixed in with cedar shavings
I likened the aroma to sacrificial incense

so I never crossed the transom
into the other room

never looked a coffin in the eye

Trading a Bucket of Water for the Moon

The tin pail I drop
down the well
shatters the moon.

As the bucket fills
it gathers up
silver fragments.

Sent only for water
I am happy to carry home
the shimmering moon.

I run to the house
proud of my catch, eager
to show my mother.

As I hurry I splash
pieces of silver
on the sun-dried earth.

From the porch
she sees this
as broken mirrors, bad luck

Fears the worst, the curse
of seven nights
of moonless sky.

Last time it was
a bag of stars I spilled
along the dusty road.

Carlos Reyes has long been a guiding force in the poetry life of Oregon—as publisher of Trask House Books, as founding editor of *Hubbub*, as a Poet-in-the Schools, as author and translator of numerous books. His newest book, *The Book of Shadows: New & Selected Poems*, has a generous selection of new and previously uncollected poems as well as selections from his previous four books. This month's poems are taken from *The Book of Shadows*, and are used with permission of Lost Horse Press. Reyes travels often to Ireland where he maintains an 18th century cottage, and he is a frequent visitor to Spain and Ecuador. His translations include two books by Spanish poet Josefina de la Torre, *Puertas abiertas* by Ecuadorian poet Edwin Madrid, and the complete poetic works of preeminent Ecuadorian poet Jorge Carrera Andrade. On February 27 at 7 PM Carlos Reyes will read from his new book at Bloomsbury Books in Ashland.

Writers may submit original poetry for publication in the *Jefferson Monthly*. Send 3–6 poems, a brief bio, and a self-addressed, stamped envelope to:

Patty and Vince Wixon,
Jefferson Monthly poetry editors
126 Church Street
Ashland, OR 97520.

Please allow two to four weeks for reply.

Celebrate Chinese New Year 2010 with the Southern Oregon Chinese Cultural Association

By Michelle Tresemer

In the 1800's, the Chinese residents of Southern Oregon made significant economic and developmental contributions to the region. Since 2001, with private and public support the Southern Oregon Chinese Cultural Association has been organizing the Chinese New Year Celebration every February. This festival not only honors the contributions made by those early Chinese immigrants but also offers our children and community the opportunity to be exposed to the rich traditions and culture of the Chinese people around the world.

Many events have been planned to celebrate the arrival of the Year of the Tiger. This year's celebration is sure to be one filled with fun, pageantry and tradition.

Beginning in Ashland, visiting artist Chinese American artist Zhi Lin will present a lecture on February 4th at 6pm at the Schneider Museum on the SOU campus. Zhi Lin's presentation will be about his work and life experiences growing up during Mao's Cultural Revolution. This is a kick-off event for Chinese New Year's *Year of the Tiger* program hosted by Southern Oregon Chinese Cultural Association and Southern Oregon University's Schneider Museum of Art. Zhi Lin teaches painting and drawing at the University of Washington. His exhibit *From Tiananmen Square to Promontory Summit* is on exhibit at the Schneider Museum through February 21. More information is available at www.sou.edu/sma.

This year's Book Talk features the children's book *Sky High, The True Story of Maggie Gee* by Marissa Moss and illustrated by Carl Angel. The event takes place at the Ashland Public

This festival not only honors the contributions made by those early Chinese immigrants but also offers our children and community the opportunity to be exposed to the rich traditions and culture of the Chinese people around the world.



St. Mary's student Gaby Carini teaches a young girl how to assemble a traditional Chinese lantern at the St. Mary's Confucius Classroom exhibit.

PHOTO: LUCAS BALZER

Library, Gresham Room, on February 12th at 4pm. Bravery and adventure abound in the telling of the story of Maggie Gee, one of only two Chinese American Women Airforce Service Pilots to serve in WWII.

The main events for the Chinese New Year celebration take place in

Jacksonville as the community unites to celebrate the Year of the Tiger on Saturday, February 13th. The celebration features an all ages '**Pouncing Tiger**' 5K Fun Run beginning at 8am at Bigham Knoll. Pre-registration for this run is required by February 1st; applications are available at Jacksonville Chamber of Commerce and at www.socca.us. At **10:30am** the traditional **Lion Dance and Dragon Parade** takes place. This stunning spectacle draws crowds from all around our region and continues to amaze both young and old. Other activities in Jacksonville include Chinese tea, calligraphy, acupuncture, cooking and martial arts demonstrations. Also, there are many activities for children including games, crafts, and a Dragon Jump House as well as the '*Confucius Classroom*' Open House fea-

turing an exhibition at Bigham Knoll. Historical exhibits and lectures on topics like the stories of Chinese emigrants, gold mining in Jacksonville, and the history of the Chinese in Oregon, add to the day's events.

And finally, at **12pm and 2pm the Dragon Art Studio Puppeteers** from Portland present classical Chinese puppet shows at the U.S. Hotel in Jacksonville. A highlight of the Chinese New Year celebration, these world class puppeteers blend puppetry and music with elegance, humor and special effects to create a beautiful theatrical event. The art of Chinese puppetry began as a cultural ritual well over 1000 years ago and has developed into an artistic expression of Chinese Opera movements, and traditional Chinese music, all in a beautifully detailed piece of art. Chinese rod puppetry, seldom seen here in America, is an ancient art form revered throughout China. This puppet show delights any audience and gives special insight into Chinese folklore and culture.

So, join with friends and family members and celebrate Chinese New Year in our community. For more information about the Chinese New Year celebration visit www.socca.us



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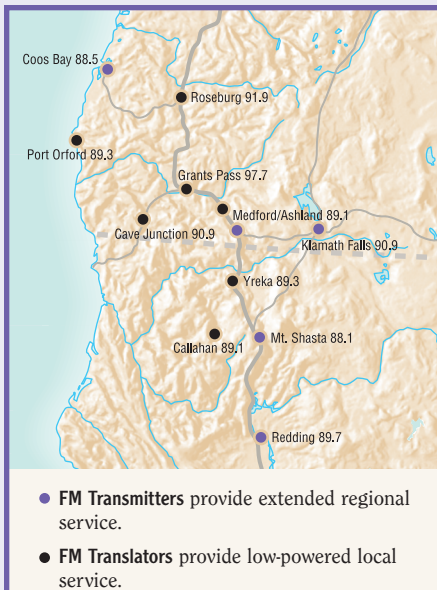
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Monday through Friday

5:00am Morning Edition

N. CALIFORNIA STATIONS ONLY:

7:50am California Report

9:00am Open Air

3:00pm Fresh Air

4:00pm All Things Considered

6:00pm World Café

8:00pm Undercurrents

1:00am World Café (repeat)

Saturday

6:00am Weekend Edition

10:00am Wait Wait...Don't Tell Me!

11:00am Car Talk

12:00pm E-Town

1:00pm Mountain Stage

3:00pm West Coast Live
5:00pm All Things Considered
6:00pm American Rhythm
8:00pm Keller's Cellar
9:00pm The Retro Lounge
10:00pm The Blues Show

Sunday

6:00am Weekend Edition
9:00am Marian McPartland's Piano Jazz
10:00am Jazz Sunday
2:00pm Rollin' the Blues
3:00pm Le Show
4:00pm Wait Wait...Don't Tell Me!
5:00pm All Things Considered
6:00pm Folk Show
9:00pm Mountain Stage
11:00pm Undercurrents

Rhythm & News Highlights

Marian McPartland's Piano Jazz

February 7 · Remembering Eubie Blake

This month marks the 122nd anniversary of the birth of James Herbert "Eubie" Blake. He was the last-known original ragtime pianist when he appeared on the second season of *Piano Jazz* at the age of 93. On this program from 1980, Blake remembers his vaudeville days, writing classics "Charleston Rag" and "I'm Just Wild About Harry." Blake and McPartland get together for duets on "St. Louis Blues" and "The Star Spangled Banner."

February 14 · Janis Siegel

Singer Janis Siegel is one quarter of the jazz supergroup, The Manhattan Transfer. Throughout



Janis Siegel of The Manhattan Transfer visits *Piano Jazz* on the February 14th broadcast.

the 30 years she spent with this musical institution, she's also released her own recordings featuring hip, seductive arrangements of standards, as well as newer works. She visits *Piano Jazz* along with pianist and accordion player Gil Goldstein to perform Tad Dameron's "Whatever Possessed Me" and Annie Lennox's "A Thousand Beautiful Things."



Christian McBride

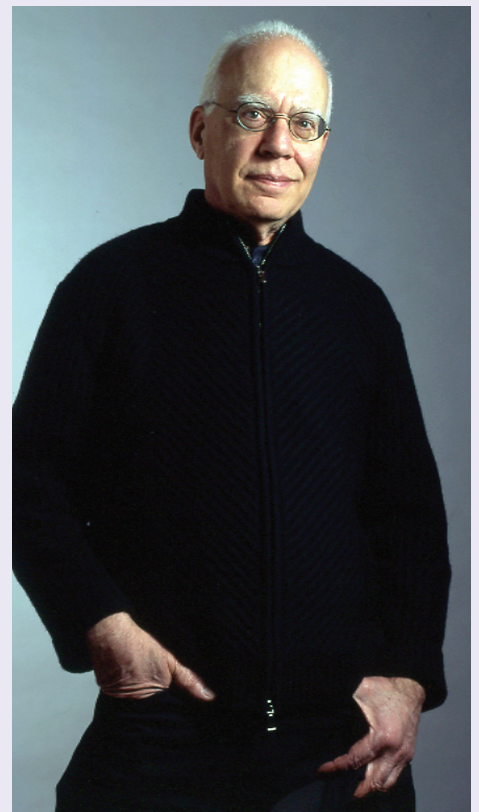
February 21 · Marcus Roberts with guest host Christian McBride

Pianist Marcus Roberts draws on his strong improvisational skills and a deep respect for swing and ragtime influences to create his signature style. On this *Piano Jazz* he sits down with guest host Christian McBride for a discussion of Jelly Roll Morton, Duke Ellington, Thelonious Monk, and the

future of jazz. Roberts plays his own tunes "The Party Is Almost Over" and "Hidden Hues," and ends the program by playing a duet of his composition "Country By Choice," with McBride on bass.

February 28 · Steve Kuhn

Pianist Steve Kuhn is a highly accomplished player, a creative composer and a longtime friend of McPartland. In his youth, Kuhn played with Coleman Hawkins, Stan Getz and John Coltrane. Over the years, he's honed a unique style built on melodic variation, rhythmic sparkle and his ceaseless imagination. He joins McPartland for "Walkin'" and "Too Late Now."



Pianist Steve Kuhn joins longtime friend McPartland on *Piano Jazz*.

PROGRAM GUIDE CLASSICS & NEWS

www.ijpr.org



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KLMF 88.5 FM
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MT. SHASTA

Monday through Friday

5:00am Morning Edition
7:00am First Concert
12:00pm Siskiyou Music Hall
4:00pm All Things Considered
7:00pm Exploring Music
8:00pm State Farm Music Hall

Saturday

6:00am Weekend Edition
8:00am First Concert
10:00am Metropolitan Opera
2:00pm Siskiyou Music Hall
3:00pm Car Talk
4:00pm All Things Considered

5:00pm On with the Show
7:00pm State Farm Music Hall

Sunday

6:00am Weekend Edition
9:00am Millennium of Music
10:00am Sunday Baroque
12:00pm Siskiyou Music Hall
2:00pm Performance Today Weekend
4:00pm All Things Considered
5:00pm Chicago Symphony Orchestra
7:00pm State Farm Music Hall

Translators

Bandon 91.7	Coquille 88.1	Klamath Falls 90.5	Parts of Port Orford, Coquille 91.9
Big Bend, CA 91.3	Coos Bay 89.1	Lakeview 89.5	Redding 90.9
Brookings 91.1	Crescent City 91.1	Langlois, Sixes 91.3	Weed 89.5
Burney 90.9	Etna/Ft. Jones 91.1	LaPine, Beaver Marsh 89.1	
Camas Valley 88.7	Gasquet 89.1	Lincoln 88.7	
Canyonville 91.9	Gold Beach 91.5	Mendocino 101.9	
Cave Junction 89.5	Grants Pass 88.9	Port Orford 90.5	
Chiloquin 91.7	Happy Camp 91.9		

Classics & News Highlights

* indicates birthday during the month.

First Concert

Feb 1 M Herbert*: Selections from *Natoma*
Feb 2 T Stravinsky: *The Song of the Nightingale*
Feb 3 W Albrechtstberger*: Trombone Concerto
Feb 4 T Beethoven: Trio No. 11
Feb 5 F Mortelmans*: *Morning Mood*
Feb 8 M Williams*: *Heartwood*
Feb 9 T Mozart: Piano Concerto No. 14
Feb 10 W Hanson: Suite from *Merry Mount*
Feb 11 T Rachmaninoff: Trio élégiaque No. 1
Feb 12 F Dussek*: Grand Sonata in D major
Feb 15 M Bizet: *Patrie* Overture
Feb 16 T Brahms: Trio No. 3
Feb 17 W Corelli*: Concerto Grosso in G minor
Feb 18 T Ginastera: Harp Concerto
Feb 19 F Boccherini*: Symphony No. 3
Feb 22 M Ravel: *Introduction et Allegro*
Feb 23 T Handel*: Flute Sonata in B minor
Feb 24 W Grieg: *Peer Gynt* Suite No. 1
Feb 25 T Tchaikovsky: Three Dances from *The Maid of Orleans*
Feb 26 F Reicha*: Quintet in D major

Siskiyou Music Hall

Feb 1 M Beethoven: Symphony No. 2
Feb 2 T E. Franck: Violin Concerto in D major, Op. 57
Feb 3 W Mozart: Clarinet Quintet

Feb 4 T Grechaninov: Symphony No. 1
Feb 5 F Chopin: Sonata in G minor
Feb 8 M Paganini: Violin Concerto No. 1
Feb 9 T Prokofiev: Piano Sonata No. 8
Feb 10 W Reicha: Wind Quintet in A major
Feb 11 T Ravel: String Quartet
Feb 12 F Gershwin: Piano Concerto in F major
Feb 15 M Field: Piano Concerto No. 2
Feb 16 T Purcell: *The Tempest*
Feb 17 W Vieuxtemps*: Violin Concerto No. 3
Feb 18 T Telemann: Orchestral Suite in D major from *Tafelmusik*
Feb 19 F Delibes: *Sylvia*, Act I
Feb 22 M Schumann: Piano Concerto in A minor
Feb 23 T Handel*: Suite in F major from *Water Music*
Feb 24 W Rachmaninov: Piano Concerto No. 4
Feb 25 T Felicien David: Piano Trio No. 3
Feb 26 F Peterson-Berger*: *The Journey of Southerly Winds*

Metropolitan Opera

February 6 · *Simon Boccanegra* by Giuseppe Verdi
Conductor - James Levine, Adrienne Pieczonka, Marcello Giordani, Plácido Domingo, James Morris
February 13 · *La Fille du Régiment* by Gaetano Donizetti



The great Swedish diva Nina Stemme makes a rare appearance in the title role in *Ariadne auf Naxos*.

Conductor - Marco Armiliato, Diana Damrau, Ann Murray, Kiri Te Kanawa, Juan Diego Flórez, Maurizio Muraro

February 20 · *Ariadne auf Naxos* by Richard Strauss

Conductor - Kirill Petrenko, Nina Stemme, Kathleen Kim, Sarah Connolly, Lance Ryan, Jochen Schmeckenbecher

February 27 · *La Bohème* by Giacomo Puccini
Conductor - Marco Armiliato, Anna Netrebko,



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KJPR AM 1330
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Klamath Falls
91.9 FM

Monday through Friday

5:00am BBC World Service
7:00am Diane Rehm Show
8:00am The Jefferson Exchange
10:00am Here & Now
11:00am Talk of the Nation
1:00pm To the Point
2:00pm World Briefing from the BBC
3:00pm The Story
4:00pm On Point
6:00pm Newslink
7:00pm As It Happens
8:00pm The Jefferson Exchange
(repeat of 8am broadcast)
10:00pm BBC World Service

Saturday

5:00am BBC World Service
7:00am Inside Europe
8:00am The State We're In
9:00am Marketplace Money
10:00am Living On Earth
11:00am On The Media
12:00pm This American Life
1:00pm West Coast Live
3:00pm A Prairie Home Companion

5:00pm To the Best of Our Knowledge
7:00pm Soundprint
8:00pm The Vinyl Cafe
9:00pm BBC World Service

Sunday

5:00am BBC World Service
7:00pm Soundprint
8:00am To the Best of Our Knowledge
10:00am Whad'Ya Know
12:00pm Prairie Home Companion
2:00pm This American Life
3:00pm LeShow
4:00pm The World Today (BBC)
5:00pm Marketplace Money
6:00pm On The Media
7:00pm Living On Earth
8:00pm BBC World Service

Nicole Cabell, Piotr Beczala, Gerald Finley,
Massimo Cavalletti, Oren Gradus, Paul Plishka

Chicago Symphony Orchestra

February 7 · British pianist Paul Lewis plays Mozart in a concert from November 2009.

February 14 · In his new song cycle, James Primosch tells the story of Adam, the Biblical first man. Sir Andrew Davis conducts and Brian



British pianist Paul Lewis is featured on the February 7th broadcast of *Chicago Symphony Orchestra*.

Mulligan sings in this CSO-commissioned world premiere.

February 21 · Markus Stenz conducts Mahler's "heavenly" Fourth Symphony, with excerpts from the CSO's Beyond the Score presentation. Works by Mendelssohn and Wagner round out the program.

February 28 · Bernard Labadie conducts and Benedetto Lupo is the soloist in this concert of Haydn and Mozart from May 2009.

Exploring Music with Bill McGlaughlin

Week of February 1 · Schubertiade, Part II Chamber music from one of Vienna's greatest musical poets, Franz Schubert.

Week of February 8 · Lover and His Lass Composers influenced by the elixir of love

Week of February 15 · Haydn and Mozart Quartets String quartet music by Haydn and Mozart, who launched the form from obscurity to celestial heights. The first in a multiple-part series on the string quartet.

Week of February 22 · Music for the Masses Bill McGlaughlin explores the great compositions of the Latin Mass and beyond.



Italian tenor, Marcello Giordani sings the role of Gabriele Adorno in the Metropolitan Opera's production of Verdi's *Simon Boccanegra*.

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ROGUE VALLEY

Theater

- ◆ The Oregon Shakespeare Festival presents four shows this month:

Hamlet, Feb. 19 - Oct. 30

Pride and Prejudice, Feb. 21 - Oct. 31

Cat on a Hot Tin Roof, Feb. 20 - Jul. 4

Well, Feb. 25 - Jun. 18

Performances at 1:30 & 8 pm. OSF theaters are located on Pioneer Street, Ashland. (541) 482-4331. www.osfashland.org.

- ◆ Camelot Theatre Company presents *Moon Over Buffalo*, thru Mar. 7. Call for show times. Located at Talent Ave. & Main St., Talent. (541) 535-5250. www.camelottheatre.org

- ◆ Oregon Stage Works presents *The Mouse Trap*, a comedy-thriller by Agatha Christie, thru Mar. 1. Located at 185 A Street, Ashland. (541) 482-2334 www.oregonstageworks.org

- ◆ The Oregon Cabaret Theater presents *Red, White and Tuna*, thru Feb. 28. Located at 1st & Hargadine Sts., Ashland. (541) 488-2902 www.oregoncabaret.com



The world famous Moscow Circus takes the stage on February 25th in Klamath Falls and on February 26th in Redding.

Music

- ◆ Craterian Performances present a variety of events this month:

Feb. 3, Drum-TAO, 7:30 pm

Feb. 9, Tap Kids, 7:30 pm

Feb. 13, My Funny Valentine, 8 pm

Feb. 18, Jackson County Community Concert Association - Casey MacGill's Blue 4 Trio, 7:30 pm

Feb. 20, Youth Symphony of Southern Oregon 7:30 pm

Feb. 22, In the Mood, 7:30 pm

Feb. 25, Camelot, 7:30 pm



The Rogue Valley Symphony presents cellist Rhonda Rider performing Shostakovich's passionate *Cello Concerto*. Guest Conductor is Peter Rubardt.

Feb. 27, Rogue Valley Symphony - Rhonda Rider, Cello, 8 pm

At the Craterian Ginger Rogers Theater, 23 S. Central Ave., Medford. (541)779-3000. www.craterian.org

- ◆ St. Clair Productions presents Solas, Feb. 16th, 8 pm. At the Unitarian Center, 4th and C Streets, Ashland. Tickets at the Music Coop in the A St. Marketplace, online or call (541) 535-3562. www.stclairevents.com

- ◆ The Rogue Valley Symphony's *Year of the Search* continues with Peter Rubhardt conducting a program of Hayden's Symphony No. 27, Shostakovich's Cello Concerto No. 1, and Dvorák's Symphony No 9, "From the New World". Con-

certs are in Ashland on Feb. 26, at the Music Recital Hall of Southern Oregon University, 8 p.m.; in Medford on Feb. 27 at 8 pm and Feb. 28 at 3 pm, at the Craterian Ginger Rogers Theater, 23 South Central Avenue; and in Grants Pass on Feb. 28, 3 pm at the High School Performing Arts Center, 830 NE Ninth Street. The Symphony will present Mr. Rubhardt in a special interview on Friday, February 26th at 1:00pm in the SOU Music Recital Hall. (541) 552-6398.

Exhibitions

- ◆ First Friday Art Walk in downtown Ashland and the Historic Railroad District, each month from 5-8 pm. (541) 488-8430. www.ashlandgalleries.com

- ◆ First Friday Art Night in downtown Grants Pass features music and art at shops, galleries and restaurants at H & 5th Sts. from 6-9pm. (541) 787-7357

- ◆ Schneider Museum of Art presents "Zhi Lin: from Tiananmen Square to Promontory Summit," thru Feb. 20. Located at 1250 Siskiyou Blvd., Ashland. (541)552-6245 or www.sou.edu/sma/exhibitions



The Schneider Museum of Art presents "Zhi Lin: from Tiananmen Square to Promontory Summit." ["Five Capital Executions in China: Starvation," 1999 (detail)]

Send announcements of arts-related events to:
Artscene, Jefferson Public Radio,
1250 Siskiyou Blvd., Ashland, OR 97520
or to paul.b.christensen@gmail.com

February 15 is the deadline
for the April issue.

For more information about arts events,
listen to JPR's Calendar of the Arts or visit our
online Community Calendar at www.ijpr.org



Amazing audiences around the globe, TAO: The Martial Art of Drumming takes the stage at the Cascade Theater in Redding on February 4th at 7:30pm.

NORTH CALIFORNIA

Music

- ◆ At the Cascade Theatre this month:
Feb. 2, *The Cay* - Presented by the California Theatre Center. 9:30 & 11:30 am
Feb. 4, TAO: The Martial Art of Drumming, 7:30 pm.
Feb. 19, Suzanne Vega
Feb. 20, The North State Symphony presents: *Hot Passions from Cold Climates*
Feb. 24, *Miss Nelson is Missing!* presented by the California Theatre Center. 10:30 & 11:30 am
Feb. 26, The Moscow Circus, 7:30 pm

Located at 1733 Market St., Redding. (530) 243-8877. www.cascadetheatre.org

◆ Shasta Community Concerts presents Daniel Rodriguez, Feb. 18. 7:30 p.m. At the Shasta Convention Center, 700 Auditorium Drive, Redding.

◆ Riverfront Playhouse presents *Murder Me, Murder Me Not*, thru Feb. 20. 7:30 pm & 2 pm. Tickets at The Graphic Emporium, 1525 Pine Street, Redding. The Riverfront Theater is at 1620 East Cypress Avenue, Redding (530) 221-1028

Exhibitions

◆ "2nd Saturday Art Hop" celebrates arts and culture in Redding each month. Painters, sculptors, musicians, poets and receptions are featured at participating businesses downtown. Redding. (541)243-1169. www.enjoymagazine.net



Blending a Latin-American and standard repertoire, La Catrina String Quartet takes the stage on February 19th at the Ross Ragland Theater in Klamath Falls.

UMPQUA

Music

◆ "Jazz in Jacoby-Vocal Jazz Festival" on Feb. 10-11 with Randy Crenshaw. 7:30 pm. At the Umpqua Community College Jacoby Auditorium, Roseburg.

◆ The Roseburg Community Concert Association presents Daniel Rodriguez, Tenor, on Feb. 21. 2 pm. At Jacoby Auditorium, at Umpqua Community College, Roseburg. www.roseburgcommunityconcerts.org (541) 672-0494

OREGON AND REDWOOD COAST

Music

◆ The Pistol River Concert Association presents award-winning singer/songwriter, Erica Wheeler,



Christian singer/songwriter and New Mexico native, Fernando Ortega, performs at the Ross Ragland Theater in Klamath Falls on February 27th.

CONTINUED ON PAGE 31



St. Clair Productions presents contemporary and traditional Celtic musicians, Solas, on February 16th at 8pm in Ashland.

Artscene *From p. 30*

on Feb. 13. 8 pm. At Pistol River Friendship Hall, Pistol River. (541) 247-2848. www.pistolriver.com

Exhibition

◆ The Coos Art Museum presents "On The Cutting Edge," a regional juried exhibition at the Coos Art



America's Beloved Tenor Daniel Rodriguez performs twice in our region in February: at the Shasta Convention Center in Redding on February 18th and again in Roseburg at the Jacoby Auditorium on the 21st.

Museum thru Feb. 12. The Museum is located at 235 Anderson Ave, Coos Bay. www.coosart.org

KLAMATH

Theater

◆ The Linkville Players present a musical revue, *Forever Plaid*, thru Feb. 6. Friday and Saturday evenings at 8 pm. (541) 882-2586. The Linkville Playhouse, 201 Main Street Klamath Falls. (541) 884-6782.

Music

◆ Klamath Blues Society sponsors a Blues Jam every Thurs, 8:30-midnight. American Legion Hall, 228 N. 8th Street, Klamath Falls. (541) 882-8695

◆ Klamath Basin in honored to welcome contemporary Christian singer, pianist, & songwriter, Fernando Ortega to the Ross Ragland Theater, Saturday, February 27 at 7:30pm. Ross Ragland Theater, 218 N. 7th St., Klamath Falls, (541)884-LIVE or www.rrtheater.org

◆ Ross Ragland Theater presents:
Feb. 1, The World Famous Popovich Comedy Pet Theater. 7 pm
Feb. 6, The Sixth Annual Red Tie Romp. 5:30 pm
Feb. 8, Tap Kids. 7:30 pm



The Ross Ragland Theater in Klamath Falls presents The World Famous Popovich Comedy Pet Theater on February 1st.

Feb. 17, In The Mood - A 1940's Musical Review. 7:30 pm

Feb. 19, La Catrina String Quartet. 7:30 pm

Feb. 25, Moscow Circus - Russian Folk Fair. 7:30 pm

At 218 N. 7th St., Klamath Falls. (541) 884-LIVE. www.rrtheater.org

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TAO The Martial Art of Drumming

February 4
7:30pm

"Extraordinarily talented...
incomparable muscular
zeal" – *Chicago Tribune*



Athletic bodies and contemporary costumes meet explosive Taiko drumming and innovative choreography in this show that has critics praising TAO's extraordinary precision, energy, and stamina. With hundreds of sold-out shows and more than a million spectators, TAO has proven that modern entertainment based on the traditional art of Japanese drumming, has massive international appeal.



"(One of) The goddesses of alt-folk. Suzanne Vega helped usher in an era of cool women making cool (and real) music..."

– *The Los Angeles Times*

Suzanne Vega

February 19
7:30pm

Suzanne Vega personified the neo-folk revival of the early 1980s that helped usher in a new breed of female, acoustic singer-songwriters like Tracy Chapman, Shawn Colvin, and Indigo Girls. Vega's signature hushed, staccato singing style captured the American music scene with the release of her critically acclaimed 1985 debut and her 1987 follow-up *Solitude Standing*, which included the hit singles *Tom's Diner* and *Luka*.



February 26 · 7:30pm



With its long history, rich in tradition and a reputation for technical excellence, the Moscow Circus continues to win audiences in this production designed for a proscenium stage. Emmy award

winning producer and former Moscow Circus performer Sasha Vosk has assembled a delightful program with high-flying acrobats, the zany antics of the hilarious Russian clowns, and an amazing dog and his master act that will steal your heart away. Don't miss this very special evening of family entertainment!





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